**Science Fiction Year 9**

Science Fiction is a major genre that has developed in modern fiction. The concerns of this genre are those of our students – how to exist meaningfully in a rapidly changing world, how to use and understand technology effectively, how to handle uncertainty and what it means to face the unknown. Students will examine the idea of science fiction as a means by which issues of human nature and evolution are explored. They will understand that the key element of science fiction is **change**; either that which is indicative of the direction society is, or might be taking, or that which gives rise to some kind of dramatic incident(s) or situation (s). Viewed in this way, science fiction can be regarded as a way of exploring human nature, individually and as a species, and expressing ideas ***about*** human nature, via the mechanism of fictional expression with the freedom and scope of imagined worlds, technologies and historical directions. In particular students will learn that science fiction includes all or some of the following elements: concerns about the dystopian or utopian effects of technological advancement, speculation about other life forms and their possible interactions with humans, adventures in space travel and exploration of the possibilities of time travel. Students will read and view print, TV and Film science fiction texts, considering how they use the tools of prose (characters, dialogue, setting, plot structure) and film (CAMELS – camerawork, acting (including dialogue, costumes, makeup), mise-en-scene, editing, lighting, soundtrack) to pursue different science fiction themes. They will their demonstrate their understanding of their genre by creating their own science fiction text – short story,graphic novel,story board or poem and they will give a formal oral presentation about a SF text of their own choosing explaining how it conforms to the norms of SF and how it uses particular film or literary techniques to express its concerns. They will also write a comparative essay that compares the presentation of ideas, issues and themes in two SF texts.

Key Terms: Science Fiction; speculative; CAMELS – camerawork, acting, editing, mise-en-scene, editing, lighting, soundtrack; utopia, dystopia, genre

**Skills**

Students will be able to:

Draft and write a science fiction story – developing their ability to use strong verbs, vivid description and authentic events and characterisation as well as careful plotting to create a strong narrative

.

Take notes about science fiction through class discussion and observing documentary episodes about the genre – refining their skills in noting key facts and their own thoughts, feelings and ideas about the genre

Develop and strengthen their independent reading strategies as they independently read prose or film texts preparing for their oral presentation

Develop their skills in speaking to the class – employing appropriate oral techniques, such as variations in voice pitch and tone and careful use of gestures and visual language.

Develop their ability to compare the presentation of ideas, issues and themes in two texts – building on skills developed in Year 7 and 8.

**Knowledge**

Students will know:

The typical plot and theme elements of science fiction – interaction with other worlds, space travel, time travel and predictions about the development of technology

The meaning of utopia and dystopia

That science fiction developed alongside technological development.

Key science fiction writers include Mary Shelley (Frankenstein), H G Wells, Ray Bradbury Philip J Dick

Science Fiction texts are found in many forms particularly film and short story

The storyline and themes of key Science Fiction texts, in particular The Time Machine by H G Wells and ‘There Will Be Soft Rain’ by Ray Bradbury and the film text Avatar

**Understanding**

Students will understand that:

Cultural concerns influence the content and themes of fiction and media texts

Different genres address different concerns and concepts – with science fiction being particularly concerned with speculations and warnings about the future, in relation to technological development and space exploration.

**Resources**: Copies of The Real History of Science Fiction – documentary – on video library of the school – particularly episodes on robots and time travel. Extract of The Time Machine and copy of 1960 film (on J drive – online resources in Year 9 English). Worksheets etc – see end of this unit. Powerpoint on HG Wells – on the wiki. Copies of Ray Bradbury short stories – links are mentioned in unit. Copies of the film Avatar in the library.

|  |  |  |  |
| --- | --- | --- | --- |
| Learning Activity | Resources | Student Product | Assessment |
| The first activity is a **circle brainstorm** with sci-fi terms. (Practice run with adjectives). Students stand in a circle and each student says a science fiction related word. If a student takes more than 3 seconds to come up with a relevant word or repeats a word already said, they have to sit down. If possible, the teacher or an assisting student should write all the words on the whiteboard for review. When the activity starts to run out of steam or the majority of students are sitting down, the teacher may choose to award a small prize to those still standing (or no prize, just glory and recognition.)  The teacher will then run a discussion of these terms and how they relate to science fiction. Students should work on a **definition** of what science fiction is. There may be examples of the genre to discuss. A distinction should be drawn between science fiction that is simply set in space or in the future and speculative fiction which explore possible futures, projecting them based on trends and factors evident in the present.  Students will work through the **handout**, ‘An Introduction to Science Fiction’. This provides a definition of science fiction for students to refer back to. Students will complete an activity involving speculating about possible futures and analysing their speculations. Students will read an extract from a Garth Nix science fiction novel and will analyse how the language is used to set the mood, tone and context of the novel.  Write section of their own – using something from their speculations. | Sci Fi Hand Out  (Included in this document.) | Definition of SCi Fi and completed handout – analysing lang use and exploring themes of SF | F – discussion skills |
|  |  |  |  |
| **2 x periods**  Look at the **animated** opening to ‘The Jetsons’ and discuss what kind of future it presents. The teacher should encourage students to notice the positive view it offers, perceiving technology as being more advanced and having the capacity to improve people’s lives.  The class will read ‘The Pedestrian’ a **short story** by Ray Bradbury and discuss the kind of future it presents (Discuss the contrasts with the future depicted in the animation, The Jetsons). Students should draw in response to hearing the story out loud (literally what hear and/or abstract to convey mood and idea) The pedestrian annotate with independent reading text coes - T-T, T-S, T-W etc. The teacher will co-ordinate a **discussion** of the story, drawing attention to the year it was written (1951) and the different level of technology that existed then compared to now.  Students will write short answers to the questions:  What trends and factors in today’s society might lead to such a future?  How is the story ‘speculative fiction’? How might it be a commentary on today’s society?  Students write down utopian and dystopian in glossary – Jetsons is utopian and Pedestrian is dystopian | <https://www.youtube.com/watch?v=Yjy-fnsmWR4> = intro to jetsons  <https://www.youtube.com/watch?v=e8SC6bny1SA> = slightly better quality and shows how the electronic gizmos they invented were quite prescient  <http://mikejmoran.typepad.com/files/pedestrian-by-bradbury-1.pdf> = ray bradbury pedestrian story | Discussion  Drawings and text codings  Glossary notes | F Developing listening skills and practise comprehension skills |
| Explain will be writing own SF story and presenting a review of an SF text. Give out handouts for this. | Handouts of guidelines for story and oral presentation |  |  |
| Students to watch History of Sci-Fi SBS Show on Robots – see video library I drive – The Real History of Science Fiction – Robots.  Students to complete chart (see attached) – new ideas on SF/Texts and Authors/ Thoughts, questions and feelings  Intermittently stop and discuss – in particular the warnings of dystopian future – the inter textuality of SF genre and how speculation about technology relates to the technology being developed when text created. | SBS Episode of PG Documentary – The Real History of Science Fiction | Chart of facts and thinking | F |
| Students to explore the short story **There Will Come Soft Rains** – Ray Bradbury – easy to find PDF online discuss personification, structure etc. Relate to concerns from documentary as well.  -Gave the students a word scatter  (attached)  of vocab from the story.  Box of dictionaries (in store room).   Students in groups of four.  The group to finish first - everyone in the group has definitions written for each word - wins!  This takes a while - 20 - 30 minutes.  2 - Listen to Leonard Nimmoy read the story <https://www.youtube.com/watch?v=LzhlU8rXgHc>.  While they listen students can either draw (literal drawings or abstract to represent feelings/ideas in story) or fill in a chart of usual and unusual things e.g. usual = brekky unusual = robot mice.  Allow students to share drawings - discuss the unusual and usual.  3 - Explain meaning of personification- ask why this is relevant to story - house is personfied and fire etc.  4 - Give the students a copy of the story. Students to use text codes (see charts in classrooms of text codes) - in silence track thinking with text codes.  I specified the number i wanted to see and also added personification, metaphor and simile.   I then took those stories in just to check the codes were there!  6 - Discuss the story.  What is the story about literally?  What has happened before the action of the story?  Other resources for exploring this story  <http://www.pob.k12.ny.us/cms/lib/NY01001456/Centricity/Domain/308/close%20reading%20of%20twcsr.pdf>  <http://www.traceeorman.com/2013/09/pre-reading-activity-for-there-will.html>  http://apollo.guhsdaz.org/common/pages/DisplayFile.aspx?itemId=20340133 | Word scatter – attached  Printable version below   |  |  | | --- | --- | | |  | | --- | |  | |   <https://doc-0c-bs-apps-viewer.googleusercontent.com/viewer/secure/pdf/jceadtd54ed67snmakukkhu4bsotbhbp/347o319l9iqcog8ousda87u1ped8l8t6/1446417975000/drive/18184999965866217318/ACFrOgCZlQAypzDxvz7xFsio2Ke4b7_5JlRgDqsgELAdn2PqSaXuv6UimI-RmQEkX-DmDMS1beMqa4AcEKtHzqLL6HQyA0yGJIJ6RbrdpN565RNuLtdHL2YsoHr1zAw=?print=true&nonce=m79278b6ko64k&user=18184999965866217318&hash=hoc7vkpf9thkm8klrfpu4oltpegavo2d>  <https://www.youtube.com/watch?v=LzhlU8rXgHc>. = Leonard Recording – audio – reading of story.  <http://www.elizabethskadden.com/files/therewillcomesoftrainsbradbury.pdf> = print version of story  Other resources for exploring this story  <http://www.pob.k12.ny.us/cms/lib/NY01001456/Centricity/Domain/308/close%20reading%20of%20twcsr.pdf>  <http://www.traceeorman.com/2013/09/pre-reading-activity-for-there-will.html> | Word definitions  Drawings/chart – listening response  Text coding of story – developing independent reading strategies. | F |
| **Avatar**  Students should analyse how it conforms to norms of SF and how director uses film language to explore these norms/concerns.  Study of film techniques and how they convey meaning through the text.  Links between the treatment of the indigenous people in the film and in Australia can be made and other texts explored – such as the colour bar poem and No more Boomerang. (see wiki for these) | Film Text study **Avatar.**  Avatar teachers notes on wiki.  <http://www.filmeducation.org/pdf/film/Avatar.pdf>  Teacher notes.  Also refer to Bran Nue Dae unit on the wiki for indigenous culture resources. | Notes on film construction.  Plot, characterisation, themes, indigenous issues and the treatment of aboriginal cultures by those who ‘invade’. | F |
| Students to plan a comparative text response comparing the presentation of ideas, issues and themes in **There Will Come Soft Rains** with **Avatar**. Charts may be used that look at similar and contrasting themes. The Oral for this unit may be incorporated into preparation for this essay.  There may not be time to explore HG Wells. | <https://2engom.wikispaces.com/file/view/'There+Will+Come+Soft+Rains'+story+and+poem+and+tasks+bklt.pdf>  Teacher notes on short story. |  | F |
| Students learn about HG Wells - author of the Time Machine – PPT explores key aspects of HG Wells’ life.  Students read an extract from the story and continue the story – following instructions on worksheet – attached at end of unit. More able students can be directed to mimic style of H G Wells – and consider register and tone of vocabulary. | PPT on HG Wells – see wiki Year 9 page | Notes on H G WElls  Writing story extract | F |
| Students have time to draft and write their own story – using lap tops and time for individual consultation with teacher and pair and share with larger groups. Should draw on knowledge of Ray Bradbury stories. Can use work from first worksheet and from Time Machine activity.  Peer review of drafts of story | Lap tops  Worksheet on story ideas – attached | Draft and final copy of SF story | S = draft and story |
| Alongside above students can be watching 1960 film version or more modern film version – and completing attached chart which gets students to analyse how the film uses particular techniques to further its concepts. | 1960 version of The Time Machine | Analytical notes on The Time Machine | F |
| Students have time to prepare their oral presentation – following guidelines on worksheet attached. Then give their presentations in class. | Detailed guidelines for oral | Oral presentation | S |

# An Introduction to Science Fiction

**Science fiction** is a genre (or form) of fiction that explores imaginary possibilities and consequences of developments in science and technology. It is an extremely broad category of genre, crossing over into other areas of fiction including horror, fantasy and historical fiction. Whereas the setting of science fiction stories may occur in the future, in an alternate galaxy or in an altered present, the thematic concerns of sci-fi tend to reflect a mixture of universal questions regarding humanity and the contemporary contexts of their composers. Put another way, science fiction plays with answers to the big scientific questions we ask of our imaginations:

WHAT WOULD HAPPEN IF ...?

## Try It:

1. Read the questions in the table below and speculate on a possible answer. The first one is done for you to give you the idea.

|  |  |
| --- | --- |
| Question: What would happen if .... | Speculation |
| humanity learns the secret to star travel? | ***We would eventually find worlds like our own...and aliens...and declare war on them.*** |
| a liquid, found in the core of the Earth, contains alien DNA? |  |
| we can clone human beings? |  |
| scientists discover the aging gene? |  |
| the world runs out of oil? |  |
| a deadly strain of airborne virus is accidentally released? |  |
| whale song is translated into the most complex language ever discovered? |  |

1. Look carefully at your responses:
   1. What do your speculations say about the way humans behave?
   2. What are your major concerns about the future of humanity and/or the planet?
   3. Do you think your concerns will change as you get older? Why / Why not?
   4. Do you think young people fifty years ago would have had the same concerns as you do now regarding the future of the planet? What’s changed?

**An Example of Science Fiction**

1. The following extract is from Garth Nix’s science fiction novel, *Shade’s Children*. The novel is set in the not-too-distant future after ‘the change’ when every human over the age of 14 suddenly vanished and droids appeared, gathering the remaining children into dormitories to be ‘harvested’ and made into battle droids. The earth has become one vast battle arena, created for the enjoyment of aliens who watch gladiatorial-style battles on a massive stage.

Only one ‘adult’, a being of artificial intelligence known as ‘Shade,’ has survived. Shade coordinates a resistance movement against the aliens, from his base in an abandoned naval submarine, with the aim of taking back the earth. His ‘soldiers’ are the children who escape from the dormitories.

**In this extract recent dormitory escapee Gold-Eye meets Shade for the first time:**

Gold-Eye looked up, meeting the glassy gaze of another silvery tentacle slowly uncoiling down from the ceiling. It looked at them for a few seconds, then coiled back up again. A loud click from the hatch announced that they’d passed its scrutiny and the way to Shade’s headquarters was opening.

But Gold-Eye didn’t walk in. He stood where he was, just looking, till Ella gave him a bit of a push and he stumbled over the lip of the hatch and into the cavernous chamber.

The room took up almost the entire aft of the submarine. Once it had been filled with engines, fuel tanks and machinery. Now it was a large open space – a dark space, with a single pool of light tight in the middle, about thirty paces from the hatch.

Things about the size of cats moved in the shadows and corners of the room, the light occasionally reflecting from their metallic sides. Briefly, one scampered near the light and Gold-Eye saw it in its entirety – and shivered. It had a bulbous body, balanced lightly on eight segmented legs. Far too like a spider. ‘Robots,’ whispered Ella, seeing him shudder. ‘They’re safe. They work for us.’...

(Nix, Garth *Shade’s children* 1997. Ark Fiction. Allen & Unwin Pty.Ltd. Sydney. p41-42)

**Activities: Thinking about language**

1. Consider the way in which **adjectives** are used to describe Shade’s chamber and his robotic machines: ‘silvery tentacle’; ‘cavernous chamber’; ‘dark space’.

Find at least two more examples of **adjectives**.

1. Consider movement and the use of **verbs** in the passage:

* ‘silvery tentacle slowly uncoiling’
* ‘moved in the shadows and corners of the room’
* ‘balanced lightly on eight segmented legs’.

Why do you think Nix create such an eerie and suspenseful atmosphere through his use of adjectives and verbs?

1. Compare adjectives, verbs and nouns used to depict the machines to those used to depict the human characters:

|  |  |
| --- | --- |
| Shade’s machines | Humans |
| ‘...they’d passed its scrutiny...’ | ‘... he stood where he was, just looking ...’ |
| ‘...coiled back up again’ | ‘...he stumbled over the lip of the hatch...’ |
| ‘...the light occasionally reflecting from their metallic sides’ | ‘Gold-Eye ... shivered’ |
| ‘balanced lightly on eight segmented legs...’ | ‘...he stumbled ...’ |

1. In what ways are the human characters different than the machines?
2. What point is Nix trying to make about the difference between humans and machines?

Write your own moment of a human encounter with an alien – aim to use language as effectively as in the example

**As you Watch the Episodes on the History of SF complete the following chart**

|  |  |  |
| --- | --- | --- |
| New Ideas about the nature of Science Fiction | Authors and Title of SF Texts | Ideas/Feelings/Questions |

**Oral Presentation**

**You are required to give a presentation about a Science Fiction text of your own choosing. Your text can be a film, TV show, animation, novel, short story or graphic novel. The presentation should be 3-5 minutes in length. You must:**

1 – Explain why you have chosen this text and what you particularly like about it: text to self connections.

1 – Describe what particular typical concerns of Science Fiction are explored in your text. For instance, does the text explore concerns about the safety of humanity? Is it speculating about what other life forms might exist and how they might interact with us? Themes and text to world connections.

2 – Explain what messages the text has for the audience. For instance does it suggest that humans are essentially aggressive and destructive or intelligent and always seeking to make things better?

3 – Share an extract of your text with the class. Higher performing students will also try to explain what tools the creator has used in this extract. So for a film extract you would talk about CAMELS – camera use, acting, mise-en-scene, editing, lighting, soundtrack and a for a prose text you would talk about the language – figurative language etc, the characterisation (what are different characters respresenting?), the plot (what ideas are the events exploring?).

Other aspects of your chosen text that you **may** wish to talk about are:

4 – The soundtrack and how the sounds/music and songs chosen contribute to the ideas the director is exploring.

5 – What other texts this author has created.

6 – What other authors and texts this text is connected to – text to text connections.



**Writing A Science Fiction Story**

Choose one of the story ideas and then ‘flesh’ it out using the points below, ticking them off as you complete them. When you have completed details for all the headings then write your science fiction story in full!

Setting Proganist and Antagonist Situation at start?

What happens next? Great vocabulary Other characters

What happens in the end? What ideas typical of SF does your story explore?

Aim for a minimum of 500 words. Negotiate with your teacher if you would prefer to do a storyboard/poem/graphic novel.

|  |  |
| --- | --- |
| After seeing a bright light shooting through the sky, you discover an alien being in your garden shed. | The year is 3054. Humans can no longer live on the surface of the earth as the temperatures have become too extreme. |
| A space explorer flies a craft to a new planet. It is believed there are life forms on the planet. | The year is 2099 and students at school are educated by robots. All is well until one day when the robots malfunction. |
| A mad scientist has created a cloning machine. He decides that you will be his first subject. | Robots have become so advanced that humans have no need to work. As a result humans have become very lazy. |
| A building company announces it is going to build a city of the future in a closed biosphere. Your family buys a futuristic house and moves in. However once you have moved in you find out there is no escape. | You are abducted by aliens who take you to their planet. You think you are going to be killed, however they declare you are their new leader. |
| A song is released into the charts. It becomes very popular but you realise that the song is hypnotising young people and making them act like zombies. | The year is 3050 and robots called Guardians have been created. They have been created to look after a child 24 hours a day. Each child has their own robot that ensures they are safe and do the right thing all the time. |

***Excerpt from H.G. Wells: The Time Machine***

'I know,' he said, after a pause, 'that all this will be absolutely incredible to you. To me the one incredible thing is that I am here to-night in this old familiar room looking into your friendly faces and telling you these strange adventures.'

He looked at the Medical Man. 'No. I cannot expect you to believe it. Take it as a lie—or a prophecy. Say I dreamed it in the workshop. Consider I have been speculating upon the destinies of our race until I have hatched this fiction. Treat my assertion of its truth as a mere stroke of art to enhance its interest. And taking it as a story, what do you think of it?'

He took up his pipe, and began, in his old accustomed manner, to tap with it nervously upon the bars of the grate. There was a momentary stillness. Then chairs began to creak and shoes to scrape upon the carpet. I took my eyes off the Time Traveller's face, and looked round at his audience. They were in the dark, and little spots of colour swam before them. The Medical Man seemed absorbed in the contemplation of our host. The Editor was looking hard at the end of his cigar—the sixth. The Journalist fumbled for his watch. The others, as far as I remember, were motionless.

The Editor stood up with a sigh. 'What a pity it is you're not a writer of stories!' he said, putting his hand on the Time Traveller's shoulder.

'You don't believe it?'

'Well——'

'I thought not.'

The Time Traveller turned to us. 'Where are the matches?' he said. He lit one and spoke over his pipe, puffing. 'To tell you the truth … I hardly believe it myself…. And yet…'

His eye fell with a mute inquiry upon the withered white flowers upon the little table. Then he turned over the hand holding his pipe, and I saw he was looking at some half-healed scars on his knuckles.

The Medical Man rose, came to the lamp, and examined the flowers. 'The gynaeceum's odd,' he said. The Psychologist leant forward to see, holding out his hand for a specimen.

'I'm hanged if it isn't a quarter to one,' said the Journalist. 'How shall we get home?'

'Plenty of cabs at the station,' said the Psychologist.

'It's a curious thing,' said the Medical Man; 'but I certainly don't know the natural order of these flowers. May I have them?'

The Time Traveller hesitated. Then suddenly: 'Certainly not.'

'Where did you really get them?' said the Medical Man.

The Time Traveller put his hand to his head. He spoke like one who was trying to keep hold of an idea that eluded him. 'They were put into my pocket by Weena, when I travelled into Time.' He stared round the room. 'I'm damned if it isn't all going. This room and you and the atmosphere of every day is too much for my memory. Did I ever make a Time Machine, or a model of a Time Machine? Or is it all only a dream? They say life is a dream, a precious poor dream at times—but I can't stand another that won't fit. It's madness. And where did the dream come from? … I must look at that machine. If there is one!'

He caught up the lamp swiftly, and carried it, flaring red, through the door into the corridor. We followed him. There in the flickering light of the lamp was the machine sure enough, squat, ugly, and askew; a thing of brass, ebony, ivory, and translucent glimmering quartz. Solid to the touch—for I put out my hand and felt the rail of it—and with brown spots and smears upon the ivory, and bits of grass and moss upon the lower parts, and one rail bent awry.

The Time Traveller put the lamp down on the bench, and ran his hand along the damaged rail. 'It's all right now,' he said. 'The story I told you was true. I'm sorry to have brought you out here in the cold.' He took up the lamp, and, in an absolute silence, we returned to the smoking-room.

He came into the hall with us and helped the Editor on with his coat. The Medical Man looked into his face and, with a certain hesitation, told him he was suffering from overwork, at which he laughed hugely. I remember him standing in the open doorway, bawling good night.

I shared a cab with the Editor. He thought the tale a 'gaudy lie.' For my own part I was unable to come to a conclusion. The story was so fantastic and incredible, the telling so credible and sober.

I lay awake most of the night thinking about it. I determined to go next day and see the Time Traveller again. I was told he was in the laboratory, and being on easy terms in the house, I went up to him. The laboratory, however, was empty. I stared for a minute at the Time Machine and put out my hand and touched the lever. At that the squat substantial-looking mass swayed like a bough shaken by the wind. Its instability startled me extremely, and I had a queer reminiscence of the childish days when I used to be forbidden to meddle. I came back through the corridor. The Time Traveller met me in the smoking-room. He was coming from the house. He had a small camera under one arm and a knapsack under the other. He laughed when he saw me, and gave me an elbow to shake. 'I'm frightfully busy,' said he, 'with that thing in there.'

'But is it not some hoax?' I said. 'Do you really travel through time?'

'Really and truly I do.' And he looked frankly into my eyes. He hesitated. His eye wandered about the room. 'I only want half an hour,' he said. 'I know why you came, and it's awfully good of you. There's some magazines here. If you'll stop to lunch I'll prove you this time travelling up to the hilt, specimen and all. If you'll forgive my leaving you now?'

I consented, hardly comprehending then the full import of his words, and he nodded and went on down the corridor. I heard the door of the laboratory slam, seated myself in a chair, and took up a daily paper. What was he going to do before lunch-time? Then suddenly I was reminded by an advertisement that I had promised to meet Richardson, the publisher, at two. I looked at my watch, and saw that I could barely save that engagement. I got up and went down the passage to tell the Time Traveller.

As I took hold of the handle of the door I heard an exclamation, oddly truncated at the end, and a click and a thud. A gust of air whirled round me as I opened the door, and from within came the sound of broken glass falling on the floor. The Time Traveller was not there. I seemed to see a ghostly, indistinct figure sitting in a whirling mass of black and brass for a moment—a figure so transparent that the bench behind with its sheets of drawings was absolutely distinct; but this phantasm vanished as I rubbed my eyes. The Time Machine had gone. Save for a subsiding stir of dust, the further end of the laboratory was empty. A pane of the skylight had, apparently, just been blown in.

I felt an unreasonable amazement. I knew that something strange had happened, and for the moment could not distinguish what the strange thing might be. As I stood staring, the door into the garden opened, and the man-servant appeared.

We looked at each other. Then ideas began to come. 'Has Mr. —— gone out that way?' said I.

'No, sir. No one has come out this way. I was expecting to find him here.'

At that I understood. At the risk of disappointing Richardson I stayed on, waiting for the Time Traveller; waiting for the second, perhaps still stranger story, and the specimens and photographs he would bring with him. But I am beginning now to fear that I must wait a lifetime. The Time Traveller vanished three years ago. And, as everybody knows now, he has never returned.

**EPILOGUE: ‘THE TIME MACHINE’ BY H.G. WELLS**

One cannot choose but wonder. Will he ever return? It may be that he swept back into the past, and fell among the blood-drinking, hairy savages of the Age of Unpolished Stone; into the abysses of the Cretaceous Sea; or among the grotesque saurians, the huge reptilian brutes of the Jurassic times. He may even now—if I may use the phrase—be wandering on some plesiosaurus-haunted Oolitic coral reef, or beside the lonely saline lakes of the Triassic Age. Or did he go forward, into one of the nearer ages, in which men are still men, but with the riddles of our own time answered and its wearisome problems solved?

**INSTRUCTIONS FOR STUDENTS**

* Work together in pairs to write the next scene in the story.
* Your scene must include the Time Traveller and a chosen time period (e.g. from the past or future).
* Plan it first: What action will take place? What dialogue? Which characters (other than the Time Traveller) will be involved?
* Make sure you use narrative language conventions similar to that of the original story.
* Length: ½ a page to a page.
* Be as creative as possible! Your only limit is your own imagination. ☺

Time Machine …1960s first version of H.G. Wells novel

Science Fiction dealing with change and human nature towards change . The futuristic vision of the time machine presents a world which at first appears to be **Utopian** but in reality in is **Dystopian**.

Using film techniques **CAMELS** describe the society as presented by the film:

**C** Camera techniques: camera shots, camera angles, camera point of view

**A** acting including dialogue, costumes and makeup

**M** Music: solemn, intense, soft flute, loud drums and percussions, tingling xylophone sounds etc…

**E** editing, changing scenes, frequent cuts, dissolves,

**L** lighting shifts from darkness to brightness, day scenes, night scenes, underground scenes, dominance of colours, beige for neutral, pastel shades for costumes, fire, cold blueness of the morlocks etc…

**S** sound track: sirens, burring sounds of machines, fast running water sounds to forecast danger, crackling sound of fire etc…

Complete the table using film techniques to describe the elements of the **society** in the film.

|  |  |  |  |
| --- | --- | --- | --- |
| **Utopia**- describe the elements | describe different **film techniques** used by the director to create these elements of Utopia | **Dystopia** – describe the elements | describe different **film techniques** used by the director to create these elements of Dystopia |
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Describe 6 examples of science fiction features in the film: ( no need to repeat the futuristic society as described overpage)…describe those features using the film techniques used by the director.

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| Describe the scientific feature | Describe the feature using the film techniques and perhaps the scene when it occurs in the film |
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| Share with a partner and add 3 more from your partner’s responses |  |
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Word Scatter for ‘There Will Be Soft Rains’

ejected emerged chimed silhouette

founts warrens pelted preoccupation quivered

incinerator Baal yelping sprockets aroma

patter okapi manipulated shimmering

tremulous

whims hearth faucet capillaries brittle

sublime disregard psychopathic